

The University of Chicago

A TEXT OF SHELLEY'S *PROMETHEUS*
UNBOUND

A PART OF A DISSERTATION SUBMITTED
TO THE FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH LANGUAGE
AND LITERATURE

1934

By
MARTIN JOSEPH FREEMAN

Private Edition, Distributed by
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INTRODUCTION

From the Beginning to the First Edition

First concrete evidence that Shelley was working on Prometheus Unbound appears in a letter of September 22, 1818 from Shelley, who was then at Padua, to Mary at Este, in which he writes ". . . . bring the sheets of "Prometheus Unbound," which you will find numbered from one to twenty-six on the table of the pavilion. . . ."¹ The first act was tentatively completed early in October, for on October 8, 1818, Shelley wrote to Thomas Love Peacock:

I have been writing - and indeed have just finished the first act of a lyric and classical drama, to be called "Prometheus Unbound." Will you tell me what there is in Cicero about a drama supposed to have been written by AEschylus under this title. . . .²

The first three acts were finished, in their original form, within a year, perhaps by the summer of 1819. Shelley wrote to Charles and James Ollier, then his publishers, on September 6 of that year:

My "Prometheus," which has long been finished, is now being transcribed, and will soon be forwarded to you for publication. It is, in my judgement, of a higher character than anything I have yet attempted, and is perhaps less an imitation of anything that has gone before it. . . . The "Prometheus" you will be so good as to print, as usual. . . .³

¹The Complete Works of Percy Bysshe Shelley, edited by Roger Ingpen and Walter E. Peck (New York: Charles Scribner's Sons, 1928), IX, 332. The manuscript here referred to is not known to be in existence. It could not be the Bodleian MS hereafter discussed, because only the first six pages of that are numbered. To judge from Shelley's usual methods of working, I surmise that the MS mentioned in this letter was an intermediate draft, prepared from the early part of the poem worked up in MS which is also no longer available.

²Ibid., IX, 336.

³Ibid., X, 79.

It has been assumed by some that the transcript of the poem was first sent to Peacock; this assumption rests upon a letter from the poet to Peacock of September 21, 1819:

I have sent you my "Prometheus," which I do not wish to be sent to Ollier for publication until I write to that effect. Mr. Gisborne will bring it¹

There is further support for the assumption in a letter from Shelley to Leigh Hunt, September 27, 1819:

I have sent my "Prometheus Unbound" to [Peacock] - if you ask him for it he will show it you - I think it will please you. . . .²

But beyond the evidence of these two letters, there is no indication that any manuscript of the poem was ever sent directly to Peacock. As the letter of September 21 to Peacock says, Gisborne was to deliver the manuscript, but for some reason he did not at that time take his contemplated journey to England, and the manuscript was sent, so far as available evidence shows, directly to the Olliers, to whom Shelley wrote on October 15, 1819, in a letter concerning a box which contained printed copies of The Cenci:

The "Prometheus," a poem in my best style, whatever that may amount to, will arrive with it, but in MS., which you can print and publish in the season. It is the most perfect of my productions.³

Actual forwarding of the manuscript of the first three acts to England seems to have been entrusted to Henry Reveley, the young engineer in whom Shelley had become interested. On October 28, 1819, Shelley wrote to Reveley: "Please to let the Bill of Lading be sent where the box should likewise be addressed

¹Ibid., X, 83.

²Ibid., 87.

³Ibid., 95. See also Letter CCCCXXIX, P. B. S. to Maria Gisborne, 13 or 14 October 1819, Ibid., X, 94.

Messrs. Ollier, Booksellers, Vere Street, Bond Street."¹ This quite specific direction makes it improbable that the manuscript was sent to Peacock, and it is improbable that he saw the manuscript until after the Olliers had received it.² Shelley had, presumably, in the meantime sent a copy of The Cenci to Peacock, with the request that Peacock attempt to have the play produced. Out of this situation arose the next letter from Shelley to his publishers, December 15 or 25, 1819:

When the box comes, you may write a note to Mr. Peacock; or it would be better to call on him, and ask if my tragedy is accepted? If not, publish what you find in the box. . . .³ Let "Prometheus" be printed without delay. You will receive the additions, which Mrs. S. is now transcribing, in a few days. It has already been read to many persons. My "Prometheus" is the best thing I ever wrote. . . .⁴

It is probable that the "additions" here referred to were the fourth act and two lyrics for the second act. The fourth act is first referred to specifically in a letter to John and Maria Gisborne, December 23, 1819:

I have just finished an additional act to "Prometheus" which Mary is now transcribing, and which will be enclosed for your inspection before it is transmitted to the Bookseller. . . .

Be kind enough as soon as you have read the Prometheus, to inclose it to "Ollier & Co., Vere Street, London."⁵

The ship bearing the box that contained the copies of The Cenci and the manuscript of the first three acts of Prometheus Unbound sailed about the middle of December, 1819. But on March 6, 1820, there had been no word from the Olliers to Shelley concerning

¹Ibid., X, 100.

²There is, of course, the slight possibility that an extra copy might have been made for Peacock, but there is no evidence of this. Peacock makes no mention of such a copy, and it is unlikely that he would have destroyed it, had there been one.

³i.e., The Cenci.

⁴Ingpen and Peck, op. cit., X, 134 f.

⁵Ibid., 136.

the box or its contents. He wrote, on that date, to the publishers:

I do not hear that you have received "Prometheus" and "The Cenci"; I therefore think it safest to tell you how and when to get them if you have not yet done so.

Give the bill of lading Mr. Gisborne sent you to a broker in the city, whom you employ to get the packages, and to pay the duty on the unbound books. The ship sailed in the middle of December, and will surely have arrived long before now.

"Prometheus Unbound," I must tell you, is my favorite poem; I charge you, therefore, especially to pet him and feed him with fine ink and good paper. "Cenci" is written for the multitude and ought to sell well. I think, if I may judge by its merits, the "Prometheus" cannot sell beyond twenty copies.¹

John and Maria Gisborne, who in early Spring finally made their long-delayed journey to London, were to be entrusted with correction of the proofs. With naïve faith Shelley wrote to Charles Ollier, on May 14, 1820:

As to the printing of the "Prometheus," be it as you will. But, in this case, I shall repose or trust in your care respecting the correction of the press; especially in the lyric parts, where a minute error would be of much consequence. Mr. Gisborne will revise it; he heard it recited, and will therefore more readily seize any error.²

Shelley wrote also to the Gisbornes about reading proof:

I write to you thus early, because I have determined to accept of your kind offer about the correction of Prometheus. The bookseller makes difficulties about sending the proofs to me; and to whom else can I so well entrust what I am much interested in having done well; and to whom would I prefer to owe the recollection of an additional kindness done to me? I enclose you two little papers of corrections and additions: - I do not think you will find any difficulty in interpolating them into their proper places.³

Someone - possibly the Olliers, perhaps the Gisbornes - informed Shelley that Peacock was taking a hand in the proofreading, for on July 12, 1820, Shelley wrote to Peacock, ". . . I make bold to write to you on the news that you are correcting my 'Prometheus,' for which I return thanks, and I send you some things

¹Ibid., X, 148.

²Ibid., 167 f.

³Ibid., 175 (May 26, 1820).

which may be added. . . ."¹ And on November 15, 1820, Shelley again mentioned the same topic to Peacock: "Thank you for your kindness in correcting 'Prometheus,' which I am afraid gave you a great deal of trouble."²

The First Edition

The First Edition of *Prometheus Unbound*, a demy octavo, was published in the late Summer or early Autumn of 1820. The title page reads: *Prometheus Unbound / a Lyrical Drama / in Four Acts / With Other Poems / by / Percy Bysshe Shelley / Audisne Haec, Amphiaræ, sub Terram Abdite? / London / C and J Ollier Vere Street Bond Street / 1820*

Collation: Pp. xviii + 19-222. Half-title, p. i; Advertisements of The Cenci, The Revolt of Islam, Rosalind and Helen, and *Alastor*, and the imprint "Marchant, Printer, Ingram Court, Fenchurch-Street, London," p. ii; Title page, as given, p. iii; p. iv is blank, and p. v bears the Table of Contents, as follows:

Contents

	Page
Preface	vii
<i>Prometheus Unbound</i>	1

Miscellaneous Poems

<i>The Sensitive Plant</i>	157
<i>A Vision of the Sea</i>	174
<i>Ode to Heaven</i>	182
<i>An Exhortation</i>	186
<i>Ode to the West Wind</i>	188
<i>An Ode, Written October, 1819 before the Spaniards had recovered their Liberty</i>	193
<i>The Cloud</i>	196
<i>To a Skylark</i>	201
<i>Ode to Liberty</i>	207

P. vi is blank, the Preface occupies pp. vii-xv, xvi is blank, and on p. xvii is the half-title, *Prometheus Unbound*. The list

¹Ibid., X, 186 f.

²Ibid., 222.

of Dramatis Personae appears on p. xviii, and Act I of the play begins, not on p. 1, as the Table of Contents has it, but on p. 19, the printer merely having shifted pagination from roman to arabic numerals. P. 154 is blank, p. 155 has the half-title, Miscellaneous Poems; p. 156 is blank. Each page is headed with the title of the poem thereon. Signatures, A to O (14 sheets, each 8 leaves). Signature O⁸ is a leaf of advertisements of works recently published by C. and J. Ollier. Size of leaf, 8-3/4 x 5-1/2 inches.

Binding: dark blue-gray paper boards, with white paper back-label, reading Prometheus / Unbound / 9 s.

There were two issues of the First Edition. In the first issue the word "Miscellaneous" on the Contents page was spelled with the c missing. In the second issue this contents leaf was cancelled, and a new leaf substituted with the word spelled correctly. In Mr. T. J. Wise's copy both leaves are present, the cancelled leaf in its original position as leaf 3 of Signature A, while the cancel-leaf is inserted between the last leaf of Signature A and the first leaf of Signature B.

The Library of Congress copy, the readings from which are used in this work, is imperfect, lacking pp. 1 and 11 of Signature A, and Signature O⁸, the final leaf of advertisements. In this copy, leaf 3 of Signature A is the cancel-leaf, with "Miscellaneous" correctly-spelled.

First indication that Shelley had seen a copy of the printed work appears in a letter of November 10, 1820, from him to the Olliers:

Mr. Gisborne has sent me a copy of the "Prometheus," which is certainly most beautifully printed. It is to be regretted that the errors of the press are so numerous, and in many respects so destructive of the sense of a species of poetry which, I fear, even with [without?] this disadvantage, very few will understand or like. I shall send you the list of errata in a day or two.¹

¹Ingpen and Peck, op. cit., X, 219.

Errata aside, beyond the "beautiful printing" the volume had come from the printers' hands evincing little regard for typographical niceties. The names of the characters were abbreviated as though the drama had been intended for production on the stage, instead of for reading: Prometheus to Pro.; Phantasm to Phan.; Panthea to Pan.; Mercury to Mer.; Demogorgon to Dem.; Jupiter to Jup.; and Hercules to Herc. throughout the blank verse speeches.¹ Furthermore, several passages of quatrains and couplets were printed as though they were unrhymed, and in Act II two stanzas of the "Song of Asia" were run together. But, irritating though they must have been, these shortcomings could not have prompted the second sentence of the letter just quoted.

The list of errata referred to in Shelley's letter of November 10 evidently was not sent to the Olliers until January 20 of the following year. Presumably Shelley enclosed it in a letter from Pisa to his publishers, with this comment:

. . . . I send you the Errata of "Prometheus," which I ought to have sent long since - a formidable list, as you will see.²

And although by June 8, 1821, Prometheus Unbound had been off the press for almost a year, Shelley had not yet forgotten the errors that appeared in the printed work. At that date, in writing to Charles Ollier about the publication of Adonais, Shelley said:

. . . . I shall send it you, either printed at Pisa, or transcribed in such a manner as it shall be difficult for the reviser to leave such errors as assist the obscurity of the "Prometheus."³

And despite the fact that Shelley, through having The Cenci printed

¹In contrast, certain of Shelley's idiosyncrasies in spelling were followed with a faithful if at times disconcerting fidelity. Among these are chrystal and chrystalline; thro' and tho'; wierd.

²Ingpen and Peck, op. cit., X, 232.

³Ibid., 273.

in Italy, was familiar with the difficulties of getting Italian printers to set English verse correctly, Adonais was first printed in Italy. Assuredly he must have felt keenly displeased by the errors that had crept into the printed Prometheus Unbound.

Other Nineteenth Century Editions

Not until 1839 did another edition of Shelley's poems appear in England. In that year Mary Shelley's edition, upon which she had been working for several years, was published by Edward Moxon. Mary had not published this work earlier because of a threat by Sir Timothy Shelley to withdraw his financial support from her and her son if she brought out a new edition of Shelley's poems in the baronet's lifetime. Lifted temporarily in 1824 to permit publication of the Posthumous Poems, this prohibition continued in effect for 15 more years.

In 1839 Mary published two editions of the poems, the first in four small volumes, the second a one-volume quarto. Her editions have met with varying receptions from succeeding editors, ranging from the rather fulsome praise of Forman, who compared her work in value to the Folio Shakspeare of 1623, to the somewhat acrid comment of W. M. Rossetti that

. . . . If we enquire why Shelley has suffered so much in the printed form of his poems, we shall find that the responsibility rests upon three defendants - Shelley himself, Casualty, and Mrs. Shelley

Mrs. Shelley brought deep affection and unmeasured enthusiasm to the task of editing her husband's works. But ill health and the pain of reminiscence curtailed her editorial labours: besides which, to judge from the result, you would say that Mrs. Shelley was not one of the persons to whom the gift of consistent accuracy has been imparted; for even this too is a gift in its way, not wholly to be improvised for the occasion.¹

The depth of the affection and the measure of the enthusiasm brought by Mary Shelley to her work have been discussed

¹Preface to Rossetti's 1870 edition, xi-xii.

elsewhere.¹ Our present interest is in a brief paragraph with which she concludes her note on Prometheus Unbound - a paragraph which has resulted in much misunderstanding as to the care with which she edited this poem:

I may mention, for the information of the more critical reader, that the verbal alterations in this edition of Prometheus are made from a list of errata, written by Shelley himself.

If this assertion could be taken at its face value, the work of succeeding editors would be limited - and rightly limited - to the correction of the few obvious misprints in Mary Shelley's editions. But examination of the manuscript of the poem in Shelley's hand reveals more than 150 readings that appear neither in the first edition of Prometheus nor in Mary Shelley's editions. Since the manuscript readings have been available to scholars, no critical editor has failed to adopt some of the manuscript readings in preference to those in Mrs. Shelley's texts. The burden of proof as to the accuracy of her editorial statement appears to rest with her. Later in this essay, when supporting evidence for the readings introduced into the present text is offered, reference will again be made to this statement of Mary Shelley's.

The first critical edition of Prometheus Unbound was that of William Michael Rossetti (1870).² This was based on the 1820 edition, and on Mrs. Shelley's texts. Rossetti's critical aims, as set forth in his preface, were

- 1) To set absolutely wrong grammar right;
- 2) To set absolutely wrong rhyming right;
- 3) To set absolutely wrong metre right.

¹Notably in H. J. Massingham's The Friend of Shelley, chap. iv, "The Poet's Wife."

²The Poetical Works of Percy Bysshe Shelley, The Text Carefully Revised, with Notes and a Memoir, by William Michael Rossetti. 2 vols. (London: E. Moxon & Son, 1870).

Rossetti says further that he has not adopted any conjectural emendation "unless it is either a stop-gap expedient against a patent and formidable blunder, or else convincing in a very high degree indeed."

These critical aims led Rossetti both to notable successes and to equally notable failures. Among his successful emendations (now supported by the manuscript) are:

for Which in the winds and on the waves doth move
Which in the winds on the waves doth move
- II, 673

for Purple and azure, white and green and golden
Purple and azure, white, green and golden
- IV, 242

for Filling the abyss with sunlike lightenings
Filling the abyss with sunlike lightnings
- IV, 276

His erroneous conjectures or emendations are unfortunately perhaps more striking, because more unusual, than his correct ones. Among them are:

for Turnst by thy smile the worst I saw to
recollected gladness
Turned by thy smile the worst I saw to
recollected gladness
- I, 771

for Who is master of the slave? - if the abysm
Who is the master of the slave? - if the abysm
- II, 517

for Who made that sense, which at the winds of spring
Who made that sense, which when the winds of spring
- II, 415

and (worst of all):

for Which was late so dusk, and obscure, and blind
Which was late so dusk, and obscene, and blind
- IV, 95

These examples show the nature and scope of Rossetti's emendations. In his praise it should be said that he was the first editor to perceive to how great an extent Shelley had intended, through the use of initial capitals, to show the personification of the abstractions in his drama. Beyond this, Rossetti was also first to achieve the correct - or approximately correct - punctuation of several difficult passages; in some instances he established almost the same punctuation for these that Shelley had used in the manuscript.¹

That such a manuscript existed first became generally known in 1870, when, in a review of Rossetti's work, Miss Mathilde Blind checked some of Rossetti's changes against this manuscript, then in the possession of Shelley's heirs at Boscombe Manor. Apparently Miss Blind did not read the entire manuscript; in fact, she took no notice of some of Rossetti's boldest emendations.²

¹Only one editor following Rossetti seems to have been seriously impressed by his emendations. This was W. B. Scott, who, in his The Poetical Works of Percy Bysshe Shelley, almost slavishly followed all Rossetti's actual and suggested changes.

²Because Miss Blind's brief comments supply the first information about the manuscript, and also because of their influence on succeeding editors, they are here reproduced in full:

Prometheus Unbound, p. 317, l. 21. - "And gnash beside the streams of fire, and wail Your foodless teeth." The punctuation is faulty. In the original, which is always carefully punctuated, there is a comma after gnash and wail respectively, but not after fire, showing that wail here is not a verb but a substantive. The allusion is to the two infernal streams, Phlegethon and Cocytus. P. 327, at bottom, for silent footsteps read killing. P. 333, l. 29 for morn read moon. P. 337, l. 6, the much-queried lake-surrounding is correct, though not very intelligible. P. 337, l. 18, "And wakes the destined soft emotion." The sense has hitherto been obscured by the erroneous punctuation. Destined ought to be followed by a full stop. L. 21, for streams read steams. P. 333, l. 15, for on read in. P. 372, l. 25, "Radiance and light," read life, avoiding the tautology. - "Art. V - Shelley." The Westminster Review, New Series XXXVIII (July, 1870), p. 80.

also:

In Prometheus Unbound (Vol. I, p. 351), Ocean says -
"My streams will flow

Round many peopled continents."

Read many-peopled as a compound epithet. The meaning is not

The next text of the poem, that in H. Buxton Forman's edition of Shelley's works (1876),¹ took advantage of Miss Blind's readings. But at least one reading adopted by Forman from Miss Blind's article is erroneous, and he continues - and establishes - other errors which adequate information about the manuscript would undoubtedly have led him to avoid. Among these errors are

But treads with killing footstep
for
But treads with lulling footstep

-I, 774

He also follows the First Edition in

And cling to it, though under my wrath's might
-II, 13

despite Mary Shelley's correction of might to night, now supported by the manuscript. Act II, 503, furnishes yet another instance in which he returned to the First Edition reading,

. . . .but who reigns down
Evil, the immedicable plague

in the face of Mary Shelley's change of reigns to rains, now sustained by the manuscript.

Forman misinterpreted Miss Blind's statement about II, 258, saying in his note, "In the MS. there is a full-stop at destined, as given above" What Miss Blind had said was that there should be a full-stop at destined - the manuscript has a dash.

that there will be more continents than heretofore after the liberation of Prometheus; but that, in consequence of their exemption from war and other calamities, these continents will henceforth be more populous.

- Ibid., p. 84

and further:

Besides those already mentioned, the following emendations, proposed by Mr. Rossetti, or adverted to in his notes, are negatived by the evidence of the MS. . . . P. 314, eight lines from bottom, ghostly for ghastly. P. 327, l. 10, bestrewn for between. P. 365, l. 3, obscure for obscene.

- Ibid., p. 83

¹The Poetical Works of Percy Bysshe Shelley, edited by Harry Buxton Forman. 4 vols. (London: Reeves & Turner, 1876).

Forman also introduced a number of errors - presumably typographical - which have been copied by several of his successors, some of whom say that their editions are based on the early texts, in which, however, these errors do not appear. Among these are blast for blasts (I, 519); a helm for the helm (II, 653); And sweetest for That sweetest (III, 117); and Burst for Bursts (IV, 355).

Forman's correct conjectures are mainly corrections of lines which Rossetti had too sanguinely attempted to improve. Forman was, however, the first to surmise that in I, 54 the reading should be thro wide Heaven instead of thro the wide Heaven, but he gave the conjecture no more support than that of a footnote.

George Edward Woodberry, whose Centenary Edition of the poems was published in 1892, followed Mary Shelley's editions most closely for his text, leaving only two of the errors introduced by Forman.¹ He definitely rejected two of Rossetti's corrections which Forman had adopted; both of these changes of Rossetti's now have the support of the Oxford manuscript.² Woodberry knew the Oxford manuscript only through the article by Miss Blind, which he mentions briefly in his notes. Conservative though he was with regard to the words of the poem, he made numerous changes in punctuation, not always for the better.

The second separate edition of the poem, that of Vida D. Scudder (1892),³ is of slight importance in the history of the

¹killling for lulling (after Miss Blind), I, 774; and a helm for the helm, II, 653.

²With reference to one emendation Woodberry said, "The emendation corrects a faultless line merely to make it agree with stanzaic structure, and like all metrical emendations in a poet so accustomed to irregular and original melody as Shelley is open to the gravest doubt." About the other he commented, "Rossetti's emendation is again a metrical correction, for which there is no authority in Shelley's habitual versification."

³Prometheus Unbound, a Lyrical Drama by Percy Bysshe Shelley, edited by Vida D. Scudder (Boston: D.C. Heath & Co., 1892).

text because, as Miss Scudder says in her preface, "The text followed is that of Forman's edition, except in two or three instances where a different reading has been adopted. Such instances are always mentioned in the Notes." Miss Scudder follows Mary Shelley instead of Forman and the First Edition in using rains instead of reigns in II, 503. She continues the typographical errors of Forman pointed out above, and introduces three others not appearing in any previous text: heard for hear (I, 112); Where for When (I, 172); and translucent for translucid (III, 275).

Edward Dowden's one-volume edition of the poems (1893),¹ is of little importance from the point of view of arriving at the true text of Prometheus Unbound. Dowden relied mainly on Mary Shelley and Forman for his text. Evidently following Forman, he returned to the First Edition in two instances in which he should have adopted Mary Shelley's emendations; he also returned directly to the First Edition for mine instead of mines (IV, 280), and for dead instead of dread (IV, 559).

The Bodleian Manuscript - Recent Texts

The manuscript of Prometheus Unbound, presented to the Bodleian Library by Lady Shelley, first became accessible to scholars in 1893. Shortly thereafter Julius Zupitza transcribed all passages different from those in extant editions of the poem, all cancelled readings, and nearly all of the unused uncanceled lines and lengthier passages. Zupitza died before the results of this work were ready for publication, and the material was put into final form, with comments, by Joseph Schick, and published in 1899 and 1900 in three articles in Archiv für das Studium der

¹The Poetical Works of Percy Bysshe Shelley. Edited by Edward Dowden (London: Macmillan & Co., 1893).

Neueren Sprachen und Litteraturen.¹ Despite the fact that Zupitza read several words incorrectly, and omitted a few, his work has remained until the present the most careful and most thorough presentation of the material in the Bodleian notebooks. The essays present a description of the books, a detailed account of the manner in which the various passages were written, and a discussion of the relationship of the manuscript to the early drafts and to the published poem. They also devote several pages to treatment of variants not before known, with reasons why they should be adopted for the text, or should be rejected.

In English the first, and until the present the sole transcript of materials from the Bodleian manuscript was that of C. D. Locock, published in 1903 under the title An Examination of the Shelley Manuscripts in the Bodleian Library.² Whether Locock's material was gathered prior to Zupitza's I am unable to say; it may be pointed out, however, that in only three instances did Locock find readings different from those in the German work.³ To these differences should be added conjectures as to other differences; these conjectures will be found in the footnotes to the present text.

The first text to take advantage of the readings of the Bodleian manuscript appeared in Thomas Hutchinson's one-volume edition of the poems (1904).⁴ In his foreword to Prometheus

¹J. Schick, "Zu Shelleys Prometheus unbound," Archiv für das Studium der Neueren Sprachen und Litteraturen, CII (N.S. II), 1899, 297-316; "Fortsetzung," CIII (N.S. III), 1900, 91-106; "Schluss," CIII (N.S. III), 1900, 309-34.

²Oxford: The Clarendon Press.

³lulling for killing (I, 774); far for weak (II, 89); light for night (IV, 208).

⁴The Complete Poetical Works of Percy Bysshe Shelley (London: Oxford University Press, 1904).

Unbound, Hutchinson says, "Our text is that of 1820, modified by ed. 1839, and by the Bodleian fair copy." In reality, Hutchinson's text follows Forman's, although the most plausible of Locock's readings from the Bodleian manuscript are introduced. Hutchinson might have done better had he avoided a number of the errors in Forman's text, and risked more with the Oxford variants. Of the errors in Forman's work, without authority of the First Edition, Mary Shelley's text, or the Bodleian manuscript, Hutchinson continues blast for blasts (I, 519); a helm for the helm (II, 653); And sweetest for That sweetest (III, 117). He also prints - oddly enough - an error of Miss Scudder's text, heard for hear (I, 112), and adds these other errors: rapped [sic] for rapt (I, 527); forest for forests (II, 200), and moon for noon (IV, 435). All these errors persisted in reprints of Hutchinson's edition until 1929, the latest I have examined. In 1933 the text was entirely reset,¹ but the only emendation in the new edition was the change of moon to noon (IV, 435).

As for punctuation, Hutchinson follows that of the First Edition except in 49 instances, in which he adopts the punctuation of later texts. Like most of his predecessors and most of his successors, he prints a number of rimed passages as though they were blank verse.

The fourth separate edition of the poem, and the first in which a serious attempt was made to arrive at the correct text on the basis of the manuscript as well as early editions, was that of Richard Ackermann (1908).² Although to Ackermann many of

¹The Complete Poetical Works of Percy Bysshe Shelley. Edited by Thomas Hutchinson. With introduction and notes by Benjamin P. Kurtz (New York: Oxford University Press, 1933).

²Prometheus Unbound, Erste kritische Textausgabe mit Einleitung und Kommentar von Richard Ackermann (Heidelberg: Carl Winter's Universitätsbuchhandlung, 1908).

Shelley's geese - such as chrystal and chrystalline for crystal and crystalline, wierd for weird, and some readings rejected by the poet - became swans, his text has been up to the present that most nearly approaching the text as Shelley had expected it to be printed. Certain of the flaws in Ackermann's edition are perhaps the result of the fact that he was acquainted with the Bodleian manuscript solely through the readings of Zupitza and Locock; astute as he was in adopting emendations based upon their work, there can be little doubt that a text prepared by him with first-hand knowledge of the manuscript would have been valuable indeed.

Locock's Examination was followed some eight years later by his edition of Shelley's poems.¹ For Prometheus Unbound, no other editor had gone so far in providing valuable notes and critical apparatus. His text is of course based upon his own examination of the manuscripts and the early editions, and the errors in his text are in the main due to incorrect readings of the manuscript. As might be expected of one who had studied the manuscript, Locock's edition is much bolder in its adoption of manuscript readings than Hutchinson's, and only slightly less bold than Ackermann's. Locock's emendations resulting from his reading of the manuscript are to some extent explained by this paragraph from the Examination:

What authority should be assigned to these manuscripts, in cases where they differ from the printed texts, I do not propose to discuss here. Speaking quite roughly, one may perhaps say that a manuscript reading may be regarded as having authority whenever it (1) gives sense instead of nonsense, or (2) is metrically more correct, or (3) is manifestly superior in sense and sound, or (4) is likely to be misread, or (5) is likely to be misprinted.²

¹The Poems of Percy Bysshe Shelley, edited with notes by C. D. Locock (London: Methuen & Co., 1911).

²Locock's Examination, p. 1.

In his comparison of the manuscript with the First Edition and Mary Shelley's texts, Locock discovered 136 variants. He regarded 49 of these as so superior to the readings of the printed texts that he introduced them into his own. He also made a number of changes in capitalization and punctuation, based upon his reading of the manuscript.

No other important edition of Shelley's works containing Prometheus Unbound appeared until 1926; in that year was begun publication of the Julian edition of the complete works, edited by Roger Ingpen and Walter E. Peck. For Prometheus Unbound, Ingpen and Peck relied in the main upon Mary Shelley's text, but in a few instances adopted Locock's readings, all of which appear in their notes. Mr. Peck examined at least a slight part of the Bodleian manuscript, but no evidence of this examination appears in his published text. Beyond the fact that Ingpen and Peck adopt some incorrect readings made by Locock, they fail to include other readings which escaped his notice, and others which he did not adopt in his text but which a first-hand examination of the manuscript should lead a careful editor to include. Mr. Peck, in his Shelley: His Life and Work, says that the printed texts of Prometheus Unbound are over-punctuated,¹ yet in the Julian edition the punctuation varies but little from that of these earlier texts, and too frequently for the worse - in several instances periods are lacking, once a semi-colon is substituted for a highly desirable question mark. There are other flaws, such as printing rhyme in the form of blank verse, that prevent this edition from being what many had hoped it might be.

¹II, 118 n. ". . . I use the punctuation of the Bodleian MS, which is not, as most texts are, overpunctuated."

Significant for the student of Prometheus Unbound, however, is the fact that this edition presents for the first time nearly sixty lines of early drafts from manuscript in the possession of Sir John C. Shelley-Rolls.

The Manuscripts

The manuscript remains bearing upon Prometheus Unbound fall into five classes:

- 1) Rough drafts of some 60 lines from the first three acts. This manuscript is that referred to in the paragraph immediately above. I have been unable to obtain a detailed description of it.
- 2) A rough draft of Act IV, lines 327-331, on one side of a leaf of a manuscript of The Mask of Anarchy. This manuscript is in the possession of Thomas J. Wise, Esq.
- 3) A translation into Italian of Act II, lines 625-648, and Act IV, lines 1-62, in MS Shelley D. 1 in the Bodleian Library.
- 4) Early drafts, in two notebooks, of a part of the preface, lyrics from Acts II and IV, and two brief blank verse passages from Act IV; these notebooks, formerly owned by the Shelley heirs, were presented by Lady Shelley to Richard Garnett, and are now in the Huntington Library.
- 5) Last, and most important of all, the Bodleian library manuscript, which, in three notebooks, contains, in Shelley's hand, a transcript of all the poem but ten lines.

These notebooks, constituting the most important manuscript remains, will be the first described here. They are designated Shelley MSS E. 1, E. 2, and E. 3.

MS E. 1 contains 46 leaves, 8-3/8 x 5-3/4 inches in size. Act IV of Prometheus Unbound begins on f. 2 r., runs continuously on both recto and verso pages to 13 v., and then, because

intervening pages were occupied with corrections to Act I, skips about from page to page in this order: 22 r., 25 r., 28 r., 29 r., 30 r., 31 r., 34 r., 35 r., 36 r. The Preface to Prometheus Unbound begins on 14 r., and runs continuously to a point below the middle of 16 r. The list of Dramatis Personae is on 18 r.; Act I begins on 18 v., and the main body of that Act runs continuously on the verso pages from this point to and including 46 v. Additions or corrections to Act I are on recto pages 19, 20, 21, 24, 27, 32, 33, 37, 38, 39, 40, 41, 42.

Shelley's translation of Plato's Ion, written after Act IV of Prometheus was copied into this book, begins on 16 v., and is continued on the following pages, in the order given: 17 r., 17 v., 19 r., 21 r., 23 r., 26 r., 27 r., 36 r., 37 r., 38 r., 39 r., 40 r., 41 r., 42 r., 43 r., 44 r., 45 r., 46 r. Having reached the end of the book, and evidently desiring to confine the translation to one volume, Shelley turned the book upside down, so that he would be writing from bottom to top on the pages as here numbered, and concluded the translation on the paste-down and 1 r.

MS E. 2 consists of 43 leaves, 8-1/4 x 5-3/4. The main body of Prometheus Unbound, starting at I, 499, begins on 1 v., and continues on the verso pages, ending on 43 v., bottom of the page, at II, 475. Two of the three major additions to the poem, which, as will be explained later, were made after Act IV was copied into these books, appear in E. 2. The first is the dialogue between the Fauns (II, 272-305), which begins at the top of 37 r. and is concluded below the middle of the page on 38 r.; the other is the "Down, Down" lyric, which starts at the top of 40 r., continues over 41 r., and is concluded in the middle of 42 r., the one stanza on this page being thus placed because an

earlier addition to the blank-verse running text had been entered near the top of the page.

Briefer additions or corrections in E. 2 are on recto pages 3, 6, 8, 17, 22, 24, 25, 28, 30, 38, 42, 43. Other contents of this book are not concerned with Prometheus Unbound. Starting on page 35 r., with the bottom of the page as here numbered the top of the poet's page, and working backward to include the upper third of 31 r., is a pencilled copy of the "Ode to Misery." On 23 r. are half a dozen other pencilled lines.

MS E. 3 consists of 39 leaves, each 8-1/8 x 5-5/8 inches. The running text of the poem, starting at II, 478, appears as usual on the verso pages from 1 to 36, Act III ending on 36 v. Minor corrections or interpolations appear on recto pages 2, 4, 5, 6, 15, 16, 20, 21, 25, 26, 27, 28, 30, 35, 36, 37.

The "Song of Asia" - the third passage added after Act IV had been copied into E. 1 - begins below the middle of 11 r., extends over 12 r., and ends below the middle of 13 r. On recto pages 17-20 appears, in ink, the "Ode to Heaven." Schick, in his commentary on the manuscript, raised the question as to whether this ode was intended to be a part of Prometheus Unbound. Even though the ode appears in this book, there is no evidence that Shelley intended to include it in Prometheus.

The last five paragraphs of the Preface to Prometheus occupy in this book ff. 38 v., 38 r., 37 v., 36 v., 35 v., 32 v., 31 v., 30 v., in the order given. As the pagination indicates, Shelley started to write this section of the Preface in the back of the notebook, and skipped the recto and verso pages not listed above because portions of Act III had been written on those pages.

This division of the Preface into two sections is more than physical and accidental. The first four paragraphs, it will

be remembered, are an apologia for the subject-matter of the poem, and for Shelley's attitude toward that subject-matter. The remainder of the Preface is of a different tenor - it is a personal, impassioned defense against the charge of imitation - imitation of Wordsworth, although that poet is not mentioned by name. More specifically, these five paragraphs are a direct answer to a charge in The Quarterly Review that Shelley had imitated Wordsworth.¹

This charge appeared in The Quarterly for April, 1819, and the last part of the Preface was not written until October. The apparent discrepancy between the date of the review and the date of the answer thereto - this portion of the Preface - is explained by the fact that Shelley did not read this attack on him until October.² Almost at once he wrote to the Olliers, in words strikingly like those of his Preface:

. . . . The only remark worth notice in this piece is the assertion that I imitate Wordsworth. It may as well be said that Lord Byron imitates Wordsworth, or that Wordsworth imitates Lord Byron, both being great poets, and both deriving from the new springs of thought and feeling, which the great events of our age have exposed to view, a similar tone of sentiment, imagery, and expression. A certain similarity all

¹The pertinent section says, ". . . . In these respects it resembles the latter productions of Mr. Southey, though the tone is less subdued, and the copy altogether more luxuriant and ornate than the original. Mr. Shelley is indeed an unsparing imitator; and he draws largely on the rich stores of another mountain poet, to whose religious mind it must be matter, we think, of perpetual sorrow to see the philosophy which comes pure and holy from his pen, degraded and perverted, as it continually is, by this miserable crew of atheists or pantheists, who have just sense enough to abuse its terms, but neither heart nor principle to comprehend its import, or follow its implication." - The Quarterly Review, Vol. XXII, No. XLI (April, 1819), 461-2. This was a review of Laon and Cythna; Shelley believed that Southey wrote it; it was later ascribed to Henry Hart Milman, and is now known to have been the work of John Taylor Coleridge. (Cf. Ingpen and Peck, op. cit., X, 96, n.)

²Felix Rabbe, Shelley: The Man and the Poet (Chicago: A. C. McClurg & Co., 1888), p. 324.

the best writers of any particular age are inevitably marked with, from the spirit of that age acting on all.¹

With this letter, and with this portion of the Preface should also be compared the early draft of this part of the Preface.² From the ink Shelley used in writing the early draft, and in copying the passage into MS E. 3, it may be surmised that the transfer was made almost at once. This view is supported by the fact that the closing paragraph of the Preface was not roughed out in the notebook, but was worked up from the inchoate in MS E. 3.³

A more detailed examination of the Bodleian manuscript, act by act, reveals facts or supports reasonable conjectures about Shelley's methods of work that are of importance in determining whether or not the manuscript should be accepted as the final text of all but a few words and brief passages of the poem. Shelley started to copy Act I into MS E. 1 at the top of f. 18 v., using the verso pages only for the "running copy." He numbered pages 1 to 6 inclusive; then, evidently perceiving that in a book with the sheets fixed in regular order further numbering was unnecessary, numbered no more pages. He first copied to line 43, on f. 20 v., then with a much heavier pen copied nine lines. Returning to the first pen, or one writing equally fine, he copied straightforward on verso pages to the top of 28 v., where at line 192 he changed again to a finer pen. He copied next from line 193 to the top of 37 v., where the ink became quite poor and continued so to the second line on 39 v., where once more it became passably good. By the time he had reached the lower third of this page the ink

¹Shelley to C. and J. Ollier, Oct. 15, 1819. Ingpen and Peck, op. cit., X, 95.

²See Appendix, pp. 298 ff.

³See pp. 61-63.

had grown weak once more, and continued weak to the end of this book.

He resumed copying in MS E. 2, starting on f. 1 v. at line 499. From this point to the bottom of f. 4 v. he used ink varying in quality; at the bottom of 4 v. he evidently halted to count the number of lines he had so far written, because he placed the number "561" between the two lowest lines, instead of at the bottom of the page, as was his custom. All lines on f. 4 v. except the last are, moreover, in good ink; the last line is in weak ink again.

At the next sitting he evidently copied to a point near the bottom of f. 10 v. where, again contrary to custom, he placed a number - "649" (665 in the printed poem) - three lines from the bottom of the page. From here to the upper third of f. 16 v. he copied next, stopping at line 751 (his number 737) to bring the line-count up to date again. Next he transcribed ten lines and part of an eleventh on f. 16 v., then switched to a pen quite faulty for the lyrics of the Fifth and Sixth Spirits (f. 17 v.). The Chorus of the Spirits, which begins at the bottom of this page, was done with a much better pen and better ink, as was the rest of the act as he first completed it. The last six lines of the act, on f. 20 v., were probably copied with a different pen, however. It scratched considerably, and the ink again grew weak. At the end of the act, Shelley placed the number "818."

As printed, however, the act contains 833 lines. Corrections and additions were entered on these recto pages: 19-21, 24, 25, 27, 32, 33, 38, 40-42, in MS E. 1, and on 3, 6, 8, 17 in MS E. 2. Shelley first wrote 811 lines of the running text - i.e., on the verso pages; of these he cancelled 12; 799, the net number of lines on the verso pages that he finally used, subtracted from

his count of 818, leaves 19 lines originally added. These, added to the 15 lines that make up the finished act, make a total of 34 lines added.

Unfortunately this information is not of great aid in determining at what time the additions were made. It seems safe to conclude that lines 30-31 were added early, as by the time he had reached f. 20 v. in MS E. 1, he had included two extra lines in his enumeration. The line Which thou henceforth art doomed to interweave (f. 28 v.) was evidently cancelled immediately; it is not included in his early line-count. Lines 594-97 were probably added early; they were apparently included in his first count, and appear to be written with the same ink and pen as the passage opposite on E. 2 f. 7 v. On evidence of variations in ink and handwriting, these lines also were apparently added late: 23-24 (E. 1 f. 20 r.), 393 (E. 1 f. 41 r.), 754-55 (E. 2 f. 17 r.). The two half-lines 152-53 (E. 1 f. 26 r.) also should perhaps be included here, as they were written in pencil, and pencil corrections throughout appear to be uniformly late. Beyond this, neither Shelley's numbering of the lines nor variation in handwriting permits safe conjecture. The other lines may have been added early or late. It is, however, certain that at least 15 of them were not included until Shelley had finished the first three acts in their original form, because he counted 818 lines for the first act quite late in his writing, and after he had totalled the number of lines in the first three acts, added 15 to that number. It is not impossible that these lines were the last 15 added to Act I.

Act II begins on E. 2 f. 21 v. Shelley copied the first 16 lines with a heavy pen, put the number "16" at the bottom of the page with the same pen, and then changed to a sharper one which he used for the next three pages. On f. 25 v. the ink and

writing become bad again; he was also having other difficulties with this passage.¹ He stopped at the next page, after he had completed the unused passage - evidently cancelled at once, beginning Lift up thine eyes, Panthea. He started the next speech of Panthea to be printed - I lift them, etc., with a sharpened pen, but this again grew steadily worse, until by the time he had reached the end of Scene 1 the writing had become quite blurred. Scene 2, which starts below the middle of f. 32 v., is done with a sharper pen. At the end of this scene he evidently paused at least long enough to count the lines he had written thus far for this act, for the number "264" appears at the left of the last line in the scene. Scene 3 appears to have been copied with the same pen and ink, but once more the pen grew rapidly bad, the writing becoming almost illegible by the time he had finished the scene. He nevertheless seems to have kept on with the same pen for Scene 4, until he had reached line 477, the last line in MS E. 2. He started the next line with another pen, or at least a newly-sharpened one, on E. 3 f. 1 v., and appears to have finished the act, in its original form, at this time.

Additions to this act were lines 16, 37-43, 90-92, 123, the Follow, follow of the Echo in line 162, the Speech of the Fauns, 272-305; the "Down, Down" lyric, 359-403; 427-28; 440; 528; and the "Song of Asia," 649-87. Although, as will be shown, the Speech of the Fauns, the "Down, Down" lyric, and the "Song of Asia" were written after the Fourth Act, they did not, as Locock says, "complete the poem." The poem was completed by the addition of ten lines which do not appear in the Oxford manuscript, but are in one of the Huntington notebooks.

¹See pp. 141 ff.

Shelley's first line-count for Act II included 561 lines - and obviously did not include any of these three passages. That they were late additions is indicated in part by the fact that they appear on recto pages, and also by the fact that parts of two of them, the "Down, Down" lyric and the Song of Asia, appear in the two Huntington notebooks, where all the other material relating to Prometheus Unbound is either concerned with the second part of the preface - written, as was pointed out above, at least as late as October - or with Act IV. Further evidence is supplied in three totalings, made by Shelley, of the number of lines in the poem at three separate stages of its construction. These totalings are on E. 3 f. 37 r. The first, made after he had just finished the first three acts, shows that they included at that time 1915 lines. The second, made after he had tentatively finished Act IV, is

$$\begin{array}{r} 1915 \\ 533 \\ \hline 2468 \end{array}$$

Here, quite obviously, the three passages mentioned above, which contain a total of 117 lines, had not been included. They were included, however, in his third and final enumeration of the lines:

$$\begin{array}{r} 40 \\ 97 \\ 553 \\ 690 \\ \hline 1915 \\ \hline 2605 \end{array}$$

There are in the printed poem 2612 lines. Of these, 2602 are in the Bodleian MSS. The difference of three lines between Shelley's count and the actual total may reasonably be ascribed to errors in counting on his part, as observation of his numberings, presented in the transcript of the Bodleian text, will reveal.

In Act III, the first scene, starting in MS E. 3 on f. 11 v., was copied in poor ink, with a pen growing steadily worse,

down to line 64, at which point Shelley paused for a time, as the line, which is not at the bottom of the page - where he usually placed his numbers - bears the number "64" at the left, written with the poor ink and faulty pen - and the number "65" - added later when he counted the lines in the completed act - at the right. He resumed with a sharper pen in the middle of the line, the last words written with the faulty pen being No pity - no release. Scene 2 was copied with the new pen, which in turn grew bad, and for Scene 3 he turned to a better pen, and copied continuously to line 243, where he changed pens once more. Scene 4 was started with another pen - or the same one newly sharpened - and this pen seems to have served for copying the remainder of the act, except for certain additions to be mentioned later.

As at first copied, Act III contained 474 lines, 38 lines having been added later, Shelley's line-count shows, than Scene 4, and possibly not until he had finished all of the "running copy" on the verso pages. The added lines are distributed among the scenes as follows: 1, eight lines; 2, three lines; 4, 27 lines. The lines in Scene 1 appear in the final speech of Jupiter, a passage with which Shelley had considerable difficulty before he left it even tentatively approved. In Scene 3 the first addition consists of two words at the end of line 163, and all but two words in line 164. Two more lines, 306-7, are added near the end of this scene. In Scene 4, eleven lines of the dialogue between Asia and the Spirit of the Earth, evidently worked up elsewhere first, occur in pencil on f. 33 r. (lines 394-404). Though there are some alterations in this passage, it is much cleaner copy than Shelley's customary first drafts. Support for this assertion is apparent on the next recto page, f. 34 r., where in ink Shelley interpolated the description of the temple by the

Spirit of the Hour, starting with the bald idea and emerging with the final copy from a morass of cancelled lines that justifiably recalls Trelawny's famous comment about the resemblance between Shelley's writing and "a sketch of marsh overgrown with bulrushes."¹

Lines 495 and 510 - the latter a substitution for an earlier line found unsatisfactory - complete the list of changes or additions of a line or more in this act.

As has been noted, Act IV appears in MS E. 1, starting on f. 2 r. For the first time using both recto and verso pages for his "running copy" Shelley first transcribed what he believed to be 156 lines on pages straightforward to and including the upper third of f. 7 r., where he placed the number 167 after what is in reality line 179. (He read his own number - which is badly written - later as 157, as did I at first.) Then, not having the passage of transition between the early lyrics of the act and the blank verse discourse of Panthea and Ione yet worked up, he left the remaining two-thirds of f. 7 r. and all of f. 7 v. blank, and began copying the blank verse (starting with line 194) at the top of f. 8 r. He perhaps at first intended to start this speech of Panthea at the top of f. 7 v.; there is a faint P at the top of that page; but evidently having decided that it would be better to leave too much room than too little for the transitional passage he had not yet written, he left the whole page blank for the time, and turned to f. 8 r. instead. This accounts for the blank three-fourths of f. 7 v., with a diagonal line drawn from the last line of Ione's speech to the bottom of the page, to show that nothing else was to be copied thereon.

Other evidence supports the explanation just presented. The transitional passage (180-93) was not worked up until late -

¹E. J. Trelawny, Recollections of the Last Days of Shelley and Byron (London: Humphrey Milford, 1923), p. 50.

these lines appear in the Huntington notebook in the midst of a stanza from the speech of The Earth which comes near the end of Act IV.¹

From the copy in MS E. 1 it is evident that the passage had been transcribed before it had reached its final form; it is there smoothed into shape from what might be called an intermediate state.² Furthermore, if one counts from the line which Shelley evidently mistook for 157 (actually 179), and counts beginning with the line But see, where through two openings in the forest to the line And from two other openings in the wood, to which Shelley gave the number "200," but which actually is line 236, the count of "200" will be found to be correct. And in no other way can this discrepancy be accounted for.

Shelley copied next from line 236 to line 411, to which he (continuing his early error) gave the number 375. He then copied to and including line 502, which he numbered 467. From this line to the end of the poem the copying was done with a much sharper pen, and below the middle of the last line, which appears alone at the top of f. 36 r., he wrote 533 - which would be correct were his erroneous line-count correct.

To recapitulate: There are 578 lines in Act IV. We need not at present consider lines 485-94, as they do not appear in the Bodleian manuscript, and were not included by Shelley until he made the third totaling of his lines, if then. The transitional passage mentioned above contains 14 lines; Shelley also failed, as has been shown, to include in his count 22 lines previously written in this act. This makes a total of 36 lines; subtracted from 568 - the number of lines presently to be accounted

¹See p. 308. (This refers to the complete dissertation, which is on file only in the University of Chicago Libraries.)

²See pp. 252-53 of the complete dissertation.

for, this leaves 532, a number which varies by only one line from Shelley's first enumeration of the lines in this act.

In his second totaling of these lines, Shelley included 20 more, the total this time being 553.¹ These were perhaps the 20 lines that escaped inclusion when Shelley first added up the lines in the act. If this be true - and there is no other valid explanation - it is additional evidence that the transitional passage (lines 180-193) was added late.

This total still leaves 25 lines in the act as printed to be accounted for. If we subtract 14 lines for our transitional passage, and ten for the short passage not in these books, we have a discrepancy of one line; this discrepancy, I think, may safely be ascribed to error on the poet's part.

To sum up: Schick, in his discussion of Zupitza's material, says that the correct order of the various parts of the poem appears to be Prometheus I, II, III, Preface, Prometheus IV, Ion. As for the major portions of Prometheus Unbound, and certainly for the translation of Ion, this holds true. It is possible, however, on the basis of the foregoing evidence to make some refinement on this order. More detailed analysis shows the poem and the preface to have been written in this order: Act I, 818 lines; Act II, 560 lines; Act III, 476 lines; Act III, 29 lines; Act II, 5 lines; Act I, 15 lines; Preface, paragraphs 1-4; paragraphs 5-11; Act IV, 550 lines; Act IV, 14 lines; Act II, 117 lines; Act IV, 10 lines; and contrary to Locock's assertion that the poem was completed with the addition of "some 120 lines" to Act II, it was completed with the addition to Act IV of ten lines in one of the Huntington notebooks - ten lines that do not appear in the Bodleian manuscript.

¹See p. 27.

Early Drafts of Parts of the Poem

The most extensive body of early drafts of parts of Prometheus Unbound is extant in two notebooks at present in the Henry E. Huntington Library and Art Gallery.¹ Notebook H. M. 2177 contains an early draft of the second section of the preface to the poem. Of the five paragraphs in this section, the notebook contains four; the concluding paragraph was worked up from the beginning in the Bodleian manuscript.²

This notebook contains also the "Down, down" lyric (II, 359-403), and a rough preliminary of one line from Act IV. The lyric, need for which was indicated by Shelley's "desideratur aliquid" in the Bodleian manuscript, is written in irregular order on these pages of H. M. 2177: f. 3 v., f. 4 v., f. 5 v., f. 6 r., f. 6 v., f. 24 v., f. *36v., and f. *25 r. Like other passages from these notebooks, those of this lyric are presented in this work in the order in which they appear in the manuscript book. It is not improbable, however, that Shelley first wrote the few words appearing on f. *36 v., which were later expanded into the first stanza of the lyric. The stanzas appear in the notebook in this order: iii, ii, i, iv, v. It is possible, however, that Shelley wrote them in the order in which they appear in the printed texts. At the end of stanza i, on f. 6 r., is a rejected reading for the first line of stanza ii. If Shelley was working

¹H. M. 2177 and H. M. 2170. A description of these notebooks is given in the bibliography to this work. The books contain much material not relevant to Prometheus Unbound. Returned to England probably by Mary Shelley after Shelley's death, they remained in the possession of the Shelley family for many years, and were at length presented by Lady Shelley to Richard Garnett. At the sale of Garnett's library they came into the possession of W. K. Bixby, who later sold them to Henry E. Huntington. The material in these books and one other was transcribed and informally edited by H. Buxton Forman for the Bibliophile Society of Boston in 1910.

²See pp. 61-62 of the complete dissertation.

backward thus, it is probable that he next wrote stanza iii, which is on f. 4 v. The line on f. 3 v. carries forward the action from stanza iii; in fact, it is related in content to the first line of stanza iv, which appears on f. 6 v. The last stanza is written some pages distant, but as Shelley had filled the intervening pages with "The Mask of Anarchy" and other writings, he had of necessity to skip these pages to find a blank page upon which to conclude his lyric.

As for the materials in H. M. 2170, the assumption is safe that at no time was there in this notebook any portion of the fourth act that had been written before line 319. Lines 185-192 make an apparent exception, but, as has been explained, these lines were written out of order and inserted late in the Bodleian manuscript. The lines of the Moon's speech which appear in the manuscript of "The Mask of Anarchy"¹ may have been at one time part of the materials in this notebook, but there is evidence against this. The evidence is this: No part of any of the six stanzas of the Moon's first speech in Act IV - a speech of seven stanzas in six sections - is present in this manuscript. Again, the final address of Demogorgon to the Moon is missing, as though the poet had not yet decided to give the Moon so prominent a place among the persons of his drama. It is possible, of course, that Shelley might have torn out all the pages bearing this speech of the Moon, but from the state of the manuscript such a procedure seems highly improbable. It is more probable that the stanzas devoted to this speech were worked up elsewhere, perhaps after the material in this notebook relating to Prometheus Unbound had been written. In this connection it is significant that, except for these lacunae, and one or two others of a less important sort,

¹See p. 330 of the complete dissertation.

the drafts in this notebook yield all of Act IV from line 319 to line 538.

It is fairly certain that Shelley's original intention was to print all of the speeches of the Earth, lines 319-324; 332-355, and 370-423, consecutively. A close relationship between the first and second of these stanzas is evident - Ha! ha! the animation of delight and Ha! ha! the caverns of my hollow mountains; and between the fifth and sixth - speeches of the Moon excluded - Filling thy void annihilation, love / Bursts in like light on caves cloven by the thunderball and It interpenetrates my granite mass, etc. This would give 14 consecutive stanzas of six lines each, bearing the same theme, and with the same metrical structure. But at some time Shelley determined that so lengthy a passage should be broken up, and prepared the speeches of the Moon - not present in this notebook - with their fine contrapuntal effect.

The Translation Into Italian

The fact that Shelley had translated some parts of Prometheus Unbound into Italian first came to light in 1862, incited by the publication in the previous year of the "Life of Life" lyric from Act II in Palgrave's Golden Treasury. In the first stanza of the lyric, in the lines

And thy smiles before they dwindle
Make the cold air fire; then screen them
In those looks, where whoso gazes
Faints, entangled in their mazes.

Palgrave printed looks as locks, which certainly in ordinary logic would seem more reasonable. But all the evidence, as Garnett pointed out,¹ is in favor of looks. In the Italian

¹Richard Garnett, Relics of Shelley (London: Edward Moxon & Co., 1862), p. 98.

translation the word is squardi. This is, of course, not proof positive, because Shelley may have been translating a First Edition as it was printed, merely for the exercise in translation, and it is possible that the o in the Bodleian manuscript may have been intended for a c - Shelley's manuscript c often has the loop completed, or nearly so, so that it resembles an o. But puzzling though the expression may be, it is probably as certain as anything can be about Shelley's intentions that looks is the word he wished to use. This Italian translation is also of aid in determining the precedence of certain other variants; these will be dealt with later.

The "Two Little Papers of Additions
and Corrections"

A tangle less easily unravelled is presented by the "two little papers of additions and corrections" which, so far as is known, constituted the final changes in the poem. Reasonable surmise hints that these leaves included the ten lines, IV, 485-94, which do not appear in the Bodleian manuscript, and therefore probably were not composed until after Shelley had copied the remainder of Act IV into these manuscript books. The two leaves may also have borne corrections for II, 541-2, which in the Bodleian manuscript had not yet reached their final form. Beyond this, even conjecture is hardly safe; the minor changes are so numerous, and the time at which they were written is in many instances so difficult to determine, that nearly any one or any group of them might have been among the changes on these "two little papers."

Improvement in Structural Technique

A noteworthy improvement - for which, it is to be hoped, Shelley was responsible - took place in technique before the poem went to press. This was the abandonment of a number of Gothic stage directions which smacked of the type of drama popular in England in Shelley's youth. A few examples should suffice:

Enter Mercury followed by the Furies whom he represses
with his wand

- I, 337

Enter rushing by groupes of horrible forms; they speak
as they ~~rush-by~~ pass in chorus

- I, 520

The Furies having mingled in a strange dance divide, &
in the background is seen a plain covered with burning
cities

- I, 538

A shadow passes over the scene & a piercing shriek is
heard

- I, 552

A darkness ~~shadow~~ floats slowly across the scene

- I, 596

Demogorgon on his throne

- II, 404

Most interesting about these discarded stage directions is the fact that nearly always the poetical elements in them were retained, but were made organic - a part of the poem itself. For example, in Act I, where the stage direction ". . . a piercing shriek is heard" is abandoned, in the poem its place is supplied by

Hark that outcry of despair!

The plain covered with burning cities is described in the poem:

Lo, where round the vast horizon
Many a million-peopled city
Vomits smoke in the bright air

And again, in place of "Demogorgon on his throne," we find the question in the poem, "What veiled form sits on that ebony throne?" In every instance the change has been accompanied by notable

improvement, as if Shelley realized that his drama could be acted only in the reader's mind, and that the poetry itself could best supply what stage machinery might be needed.

Difficulties Presented by Shelley's
Handwriting

Certain difficulties presented by Shelley's handwriting deserve some comment. There is some question whether ae in such words as aequal or aequality might not be a badly-formed e; he writes both etherial and aetherial, with preference, evidently, for the first spelling. Often it is impossible to decide whether he wrote where or when, there or then. Sometimes he clearly wrote thier, at other times their; frequently what he writes may be either spelling. In such instances I have given him the benefit of the doubt, and have used the correct spelling. His ie and ei forms often gave him trouble; he wrote concieved, wierd, and in one instance viel for veil. In transcribing the manuscript these idiosyncrasies have been respected, with the aim of making as exact a copy of the original as the exigencies of typing will permit.

The Place of the Bodleian Manuscript
with Reference to the Text

What is the place of the Bodleian manuscript with reference to the printed text? It has been called variously a "fair copy" (Locock) and "veillicht gar das Drückmanuskript" (Zupitza-Schick). That it was not a first draft is evident from a comparison of the transcript of the Bodleian manuscript in the present work with the early drafts of parts of the poem in the Appendix. In my opinion the Bodleian manuscript was the only copy of the poem ever made by Shelley. The evident care with which it was made; the fact that it contains all of the poem but ten lines; the fact that it contains all of the preface - everything, except in a few instances,

most carefully written, as Shelley's writing goes - lend support to this view. Even had Shelley made an earlier copy, this one must have been final, so far as the poet was concerned, for it contains Act IV, added three months or more after the first three acts had been completed, and unquestionably added after Mary Shelley had transcribed the first three acts for the printer.

In the light of this evidence, it seems reasonable that the manuscript readings should, except in those instances in which it appears more reasonable to suppose that the poet made even later changes, take precedence over the First Edition. A detailed examination of these variants and the reasons for adopting or rejecting them is now in order.

The Variant Readings

Between the Bodleian MS and the First Edition there are more than 170 variant readings. These are listed below in the order in which they appear, the manuscript reading being given first in each instance. Manuscript readings adopted by Mary Shelley for her texts are starred.

Act I. - 14 seem, seemed; 35 its, his; 48 Thier, The; 54 thro' wide Heaven, thro' the wide Heaven; 80 ran, run; 106 as hell‡ a hell; 125 checked, check'd; 157-8 beam/From sunrise, leap, cloud/Of glory, arise; 165 moonlike (?), sphered; 166 with, by; 204 whirlwind-shaken, whirlwind-peopled; 208-9 throned/On, on his throne/Of; 223 crossed over, crossed o'er; 237 Its or His, His; 238 it or he, he; 247 Him, He; 253 dare not, cannot; 277 Its, In; 283 orb, world; 294 this, the; 332 on, with; 338 in, into; 357 can do more, can do no more; 369 foul and savage, foul or savage; 472 are we, we are; 483 thinkest, think'st; 531 was, is; 542 wakenedst, waken'dst; 553 Hark, Mark; 589 Tho, And; 619 ravin*, ruin; 637 woe-illumed, woe-illumined; 646 thou more? thou (more

omitted); 650 And, The; 661 and they see, they behold; 687 there*,
these; 693 like, as; 742 wilderness, wildernesses; 745 i', in;
761 deepning, deepening; 774 lulling, silent; 779 their, the; 791
when snowstorms, when the snowstorms; 819 & cancelled. and; 825
wan, white.

Act II. - 25 sunrise, sunlight; 40 thine, thy; 43 yours,
thine; 66 dizzy, giddy; 88 as, ere; 89 far, weak; 115 in, to; 122
moon, morn; 123 thou, thine; 126 o'er, on; 142 mine own, my own;
143 these, the; 151 moving, morning; 161 thy, those; 176 this, the;
189/95 S. D. Echo, Echoes; 207 thine, thy; 215 when (?) , where;
223 climb & wander, climbs and wanders; 242 stream, strain; 246
lake-surrounded*, lake-surrounding; 252 deep awe, sweet awe; 264
desire, desires; 284 which the noontide, which noontide; 288 it,
them; 295 in, on; 301 doom*, dooms; 308 breathed up, hurled up;
317 beest, be; 331 stream illumed, stream illumined; 343 has, had;
351 an, some; 354 my eyes, mine eyes; 355 seest thou, I see thin;
389 that, the; 394 hidden, but from, treasured, but for; 411
darest, dar'st; 441 winds or sun have, wind or sun has; 442
birthrights, birthright; 469 chase(?) , prey; 503 rains*, reigns;
528 my own*, mine own; 541 hair, locks; 542 Streams, Stream; 548
What, Who; 553 The, That; 554 dust, smoke; 571/77 Daughters,
Daughter; 576 ere, at; 586 this, the; 599 thine, thy; 607 dwel,
dwells; 631 limbs*, lips; 673 winds & on the waves, winds on the
waves.

Act III. - 3 am I, I am; 4 has, had; 5 like unextinguished*,
like an unextinguished; 13 night*, might; 20 destined*, distant; 69
What then art thou? What art thou? 71 shall, will; into, on; 77
The, This; thou, thee; 82 the, mine; 108 shadows, shadow; 122 i'*,
on; 128 streams, stream; 132 hungring, hungering; 141 make, made;
160 shall chant, shalt chaunt; 173 thither, hither; 183 rapt*,

wrapt; 203 this, the*, this is the; 218 their, thy; 235 unwithering*, unwitting; 257 whence, where; 264 among, amongst; 280 That cave, This cave; 296 capitals, capital; 297 with most, most with; 302 thine honour, thy honour; 334 mine eyes, my eyes; 361 The, A; 420 Phidine, Phidian; 422 yon, you; 429 flight*, light; 441 frowned, fawned; 445 fawned, frowned; 468 make, made; 473 besides, beside; 481 These, Those; 495 amid, among; 497 on, o'er; 500 or, and.

Act IV. - 13 Of dead, Of the dead; 57 and earth, and of Earth; 66 dream, dreams; 68 beam, beams; 79 all, the; 80 and the sunbeams, and sunbeams; 82 like radiant, as in bright; 116 her, his; 138 or, and; 172 oceans, ocean; 208 light, night; 225 strings*, string; 230 which, that; 242 white & green, white, green; 263 Like a child overwearied, Like to a child o'erwearied; 274 spokes*, spoke; 276 lightenings, lightnings; 280 mines*, mine; 283 poised*, poured; 336 Of the, And the; 348 on, in; 355 by the thunderball*, by thunderball; 387 radiance & life, radiance and light; 411 sovereigns, sovereign; 416 Ruling, Which rules; 424 hath, has; 432 -unfrozen*, -infrozen; 483 or a chameleon, or chameleon; 484 gazes on, looks upon; 516 mist, night; 547 feed, throng; 550 or a deceiver, and a deceiver; 557 home, throne; 559 dread*, dead; 569 that, the; 575 falter*, flatter.

All the emendations adopted by Mary Shelley - the words starred in the preceding list - should be accepted. Among the other variants there are a number in which the readings of the first edition are manifestly superior to those of the MS. These are

Act I. - 80 ran, run; 247 Him, He; 332 on, with; 338 in, into; 357 can do more, can do no more; 531 was, is; 661 and they see, they behold; 693 like, as; 742 wilderness, wildernesses; 825 wan, white.

Act II. - 43 yours, thine; 66 dizzy, giddy; 189/95 S.D. Echo, Echoes; 223 climb and wander, climbs and wanders; 252 deep, sweet; 284 which the noontide, which noontide; 288 it, them; 308 breathed up, hurled up; 317 beest, be; 351 an, some; 394 hidden, but from; treasured, but for; 441 winds or sun have, wind or sun has; 541 hair, locks; 542 Streams, Stream; 576 ere, at.

Act III. - 77 thou, thee; 160 shall chant, shalt chaunt.

Act IV. - 82 like radiant, as in bright; 484 gazes on, looks upon; 516 mist, night.

It will be observed that many of these are grammatical corrections; it is not improbable that Mary Shelley or Peacock was responsible for them rather than the poet, but even if this be true, there is no reason why they should not be preferred to the obviously erroneous readings of the manuscript. The others are so characteristically Shelleyan in nature that there can be little doubt that the poet made them, either in the transcript - which is doubtful - or on the two pages of additions and corrections forwarded to the Gisbornes.

Of the remaining variants, the following manuscript readings should be used in the text, because they were misread either by Mary Shelley in transcribing, or by the printer as he went about his work of setting up the type:

Act I. - 125 checked, check'd; 277 Its, In; 283 orb, world; 294 this, the; 369 foul & savare, foul or savage; 472 are we, we are; 483 thinkest, think'st; 542 wakenedst, wakened'st; 553 Hark, Mark; 637 woe-illumed, woe-illuminated; 745 i', in; 761 deepning, deepening; 774 lulling, silent; 779 their, the.

Act II. - 40 thine, thy; 89 far, weak; 122 moon, morn; 123 thou, thine; 126 o'er, on; 143 these, the; 151 moving, morning; 161 thy, those; 176 this, the; 207 thine, thy; 215 when, where;

242 stream, strain; 264 desire, desires; 295 in, on; 331 stream-illumed, stream-illumined; 343 has, had; 411 darest, dar'st; 442 birthrights, birthright; 469 chase, prey; 553 The, That; 571 Daughters, Daughter; 577 Daughters, Daughter; 586 this, the; 599 thine, thy; 607 dwell, dwells; 673 winds & on the waves, winds on the waves.

Act III. - 3 am I, I am; 4 has, had; 82 the, mine; 108 shadows, shadow; 128 streams, stream; 132 hungring, hungering; 141 make, made; 257 whence, where; 296 capitals, capital; 297 with most, most with; 420 Phidine, Phidian; 422 yon, you; 441 frowned, fawned; 445 fawned, frowned; 468 make, made; 473 besides, beside; 481 These, Those; 495 amid, among; 497 on, o'er; 500 or, and.

Act IV. - 116 her, his; 138 or, and; 172 oceans, ocean; 208 light, night; 242 white & green, white, green; 276 lightenings, lightnings; 335 Of the, And the; 348 on, in; 387 radiance & life, radiance and light; 415 Ruling, Which rules; 424 hath, has; 550 or, and.

Of those variants yet unconsidered, some deserve more discussion than those just listed. These will now be taken up one by one, with reasons why they should be preferred for the text, or should be rejected. In every instance the manuscript reading is given first.

I, 14 seem, seemed

Three thousand years of sleep-unsheltered hours
And moments, aye divided by keen pangs
Till they seemed years

The 'moments' are still continuing; Prometheus is still suffering, hence the present tense seems more suitable to a description of his condition than the past.

I, 35 it's, his

This appears to be a transfer. Mary Shelley having written His at the beginning of the line, or the printer having set it, may have carried the idea over, and substituted his for its. Its is also to be preferred on the ground that it makes the reference more specific.

I, 48 Thier, The

. . . . for then they lead
The wingless, crawling hours

The could easily have been substituted for Thier through error. Their is to be preferred because again the reference is more specific.

I, 54 ---, the

What ruin
Will hunt thee undefended through the wide Heaven!

Addition of the is unnecessary, and unjustifiable on any grounds.

I, 157-8 beam / From sunrise, leap, cloud / Of glory, arise

When thou didst from her bosom, like a cloud
Of glory, arise, a spirit of keen joy!

The First Edition reading has been cancelled in the MS. Obviously seeking to avoid the Wordsworthian echo, Shelley undoubtedly made this change late, after he had read the review that charged him with imitating Wordsworth. I suspect that he intended to have Mary enter the change in the copy for the printer, but that, as she had already transcribed Act I, she neglected to do so. The change should be adopted.

I, 165 moonlike, sphered

. . . . their inhabitants beheld
My sphered light wane in wide Heaven

Moonlike is characteristically Shelleyan, and gives in one word a vivid description of the earth as it would look from another planet. It is not certain, however, that sphered is

cancelled, and as in other instances Shelley preferred his first choice in such a situation, sphered has been adopted here.

I, 166 with, by

. . . . the sea
Was lifted by strange tempest

There is little choice here, but as with could hardly be mistaken for by, the received reading should perhaps be ascribed to a late correction by Shelley.

I, 204 -shaken, -peopled

'Mid whirlwind-peopled mountains

The revision is faint, and in pencil. Mary Shelley may easily have overlooked it in transcribing, or it may have been inserted after she had copied the act.

I, 209-9 throned/On, on his throne/Of

And he, the supreme Tyrant, on his throne
Of burning gold

This change was made at the same time as that in I, 157-8. Ordinarily when one word will serve for three, the change is good. Quantitatively, the alteration makes the line short; qualitatively it does not. The change should be adopted.

I, 223 crossed over, crossed o'er

My wings are crossed o'er mine eyes

The manuscript reading makes a good line out of an ordinary one.

I, 237-8 Its or His, His, It or he, he

His veined hand doth hold.
Cruel he looks, but calm and strong

Typically when Shelley's MS gives two readings, and he has cancelled neither, he prefers the first. Therefore His and he are to be preferred here.

I, 253 dare not, cannot

Dare not is much more forceful than cannot, and is in the

and the Earth's speech, 184-86:

I, 589 Tho, And

I, 646 thou more? thou?

I, 650 And, The

I, 791 when snowstorms, when the snowstorms

I, 819 & cancelled, and

In the MS the ampersand was written and struck out once, then written and struck out again. I suspect the transcriber was guilty of the error of copying it in.

II, 25 sunrise, sunlight

The roseate sunlight quivers: hear I not

Probably an error in transcription. The r of sunrise, with the other r's in the line, makes the line itself quiver. The MS reading is obviously better than that of the First Edition.

II, 142 mine own, my own

Fill, pause by pause, my own forgotten sleep

There is really little choice here: mine should perhaps be favored on the ground that Shelley evidently preferred it.

II, 354 my eyes, mine eyes

Its billows now sweep o'er mine eyes

The MS reading is to be preferred here. Shelley was working on the opposite page after he had finished even Act IV of the drama, yet did not see fit to make this change; hence I suspect he did not intend to have it made.

II, 355 seest thou, I see thin

. . . . I see thin shapes within the mist

Here is evidence, if it be needed, that Shelley did not read Mary's transcription carefully, if at all. In her editions she attempted a revision: I see shapes within the mist. The cause of her difficulty with the phrase may be learned by reference to p. 101.

II, 389 that, the

Like the spark nursed in embers,
The last look Love remembers,

Reference is to the last look of Love; the use of that makes the line stronger, more specific.

II, 548 What, Who

Who art thou? Whither wouldst thou bear me? Speak!

What makes the answer of the Spirit more logical; it does not tell who it is, but what:

I am the shadow of a destiny
More dread than is my aspect

II, 554 dust, smoke

That terrible shadow floats
Up from its throne, as may the lurid smoke
Of earthquake-ruined cities o'er the sea.

In the MS Shelley originally had doth instead of may; as he got rid of doth so he could use dust, it is not likely that he would return to that word, which is struck out. The error was probably in Mary's copying.

III, 69 What then art thou? What art thou?

. . . . is he not
The monarch of the world? What art thou?

The metre requires then, which could easily have been neglected by a hurried transcriber or compositor.

III, 173 thither, hither

And hither come, sped on the charmed winds
Prometheus, who is speaking, is referring to a distant place. Logically, then, thither would be correct. Practically, it would be an easy matter for a compositor to drop the initial t.

III, 218 their, thy

Thy lips are on me, and thy touch runs down

Another instance of a transfer. Their refers to the lips of Prometheus. The word becomes even more significant in the light of the unused stage direction, "kissing the ground," which occurs in the MS at this point.

III, 264 among, amongst

Which breath now rises, as amongst tall weeds

An attempt at reading aloud will show how bad the First Edition reading is here. The use of among greatly improves the line.

III, 280 That, This

This cave is thine.

The cave in question is some distance away, presumably in India. In the circumstances That appears to be the better adjective.

III, 302 thine, thy

Bore to thy honour through the divine gloom

The use of thine makes the line much smoother.

III, 334 mine, my

May I then hide my eyes in thy soft arms

Shelley evidently preferred mine; there is little reason for questioning his preference.

III, 361 The, A

A sentinel was sleeping at the gate

The makes the line much more specific, implying, as it does, that there was but one sentinel, and hence the gate was left unguarded.

IV, 13 Of dead, Of the dead

Spectres we
Of the dead Hours be

Shelley's translation into Italian reads Dell'ore morte, which could have been translated from either of the readings above. As his other lines in Italian support the First Edition readings, such reading should probably be preferred here.

IV, 57 and Earth, and of Earth

The voice of the Spirits of Air and of Earth

The comment immediately preceding is also applicable here.

IV, 66 dream, dreams

We have known the voice of love in dreams

The Italian reading is visioni, hence the First Edition plural is to be preferred.

IV, 68 beam, beams

As the billows leap in the morning beams

The Italian gives raggi, hence the First Edition plural is to be preferred.

IV, 79 all, the

Let the Hours, and the Spirits of might and pleasure

The Italian gives i Spiriti, therefore the First Edition reading is correct.

IV, 80 and the sunbeams, and sunbeams

Like the clouds and sunbeams, unite

The Italian has no article before raggi here, therefore the First Edition reading is to be preferred.

IV, 230 which, that

With fire that is not brightness

That seems awkward; I suspect Mary Shelley of having made the change without authorization, as she later made several changes between her first edition and her second.

IV, 263 Like a child overwearied; Like to a child o'erwearied

Like to a child o'erwearied with sweet toil

The manuscript reading is immeasurably preferable to that of the First Edition, with its awkward formal correctness.

IV, 547 feed, throng

Meteors and mists, which throng air's solitudes

In the MS throng is cancelled for feed, which is poorly written. It is not improbable that the revision escaped Mary Shelley's notice. If Shelley's practice elsewhere in the MS may serve as a guide, he preferred feed.

IV, 557 home, throne

Love, from its awful throne of patient power

This is not the type of change that anyone but Shelley

would be likely to make. It should probably be ascribed to the "papers of additions and corrections" sent to the Gisbornes.

IV, 569 that, the

An empire o'er the disentangled doom

The First Edition reading is to be preferred here, on the ground that such a change by anyone but Shelley is improbable, and, as the correction occurs near the end of the poem, it might readily have been included in the list sent to the Gisbornes.

To complete the record of Mary Shelley's endeavors, it should be pointed out that in her second and later editions she made certain other changes, not supported by the MS, the First Edition, or her own 1839 first edition. She changed lovely to lonely in the stage direction at the beginning of Act II, changed An to A before hindrance (III, 347), An to A before hundred (IV, 61), and in IV, 210 printed curved as curbed.

